THE ART EXHIBITION CATALOGUES OF THE CURT VALENTIN AND BUCHHOLZ GALLERIES REPUBLISHED ON MICROFICHE

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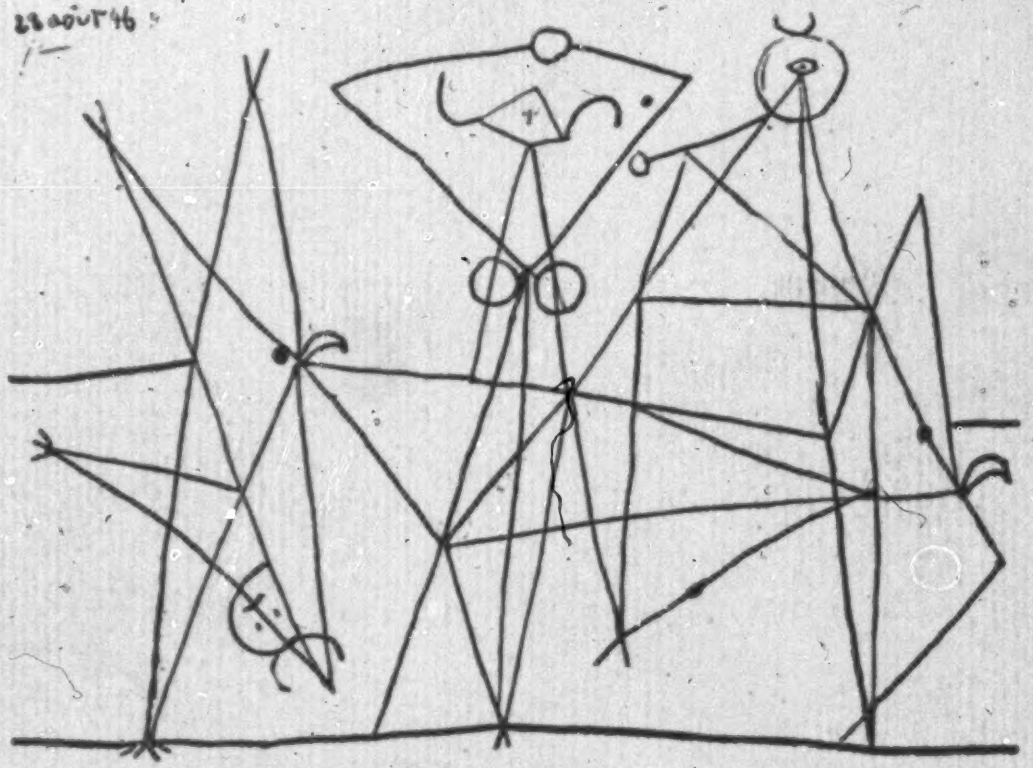
PABLO PICASSO

RECENT WORK



March 8 — April 2, 1949

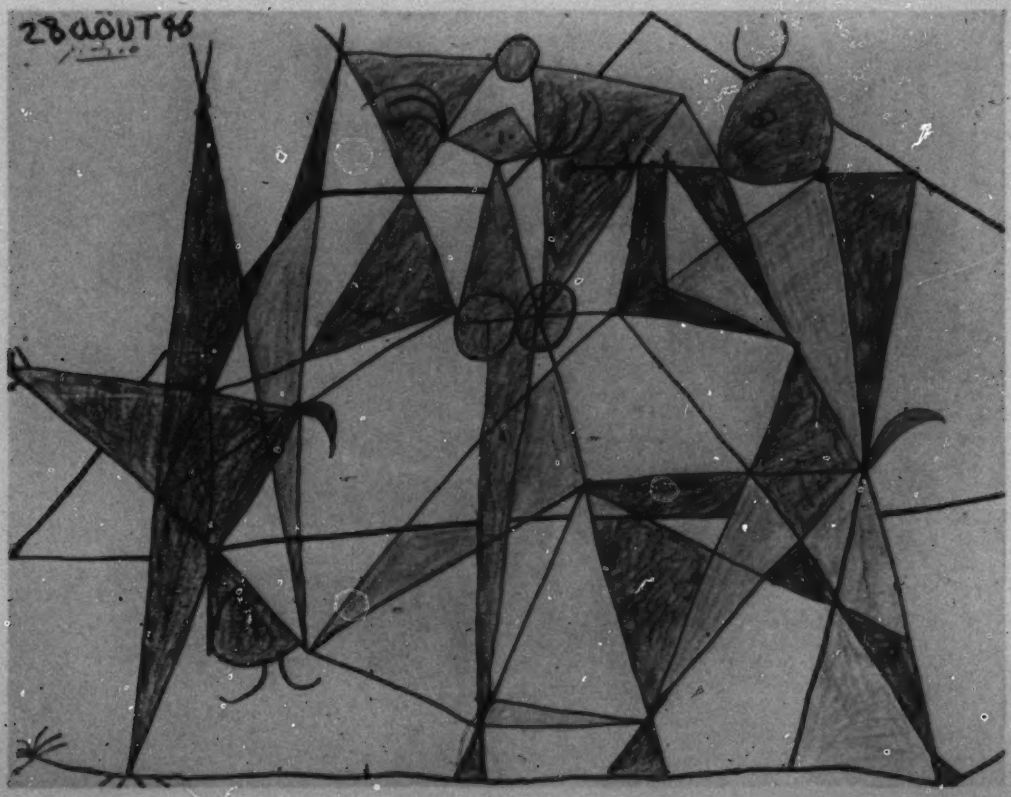
BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57TH STREET · NEW YORK

TO PAN

Muse, tell me about Pan, the dear son of Hermes, with his goat's feet and two horns—a lover of merry noise. Through wooded glades he wanders with dancing nymphs who foot it on some sheer cliff's edge, calling upon Pan, the shepherd-god, long-haired, unkempt. He has every snowy crest and the mountain peaks and rocky crests for his domain; hither and thither he goes through the close thickets, now lured by soft streams, and now he presses on amongst towering crags and climbs up to the highest peak that overlooks the flocks. Often he courses through the glistening high mountains, and often on the shouldered hills he speeds along slaying wild beasts, this keen-eyed god. Only at evening, as he returns from the chase, he sounds his note, playing sweet and low on his pipes of reed: not even she could excel him in melody—that bird who in flower-laden

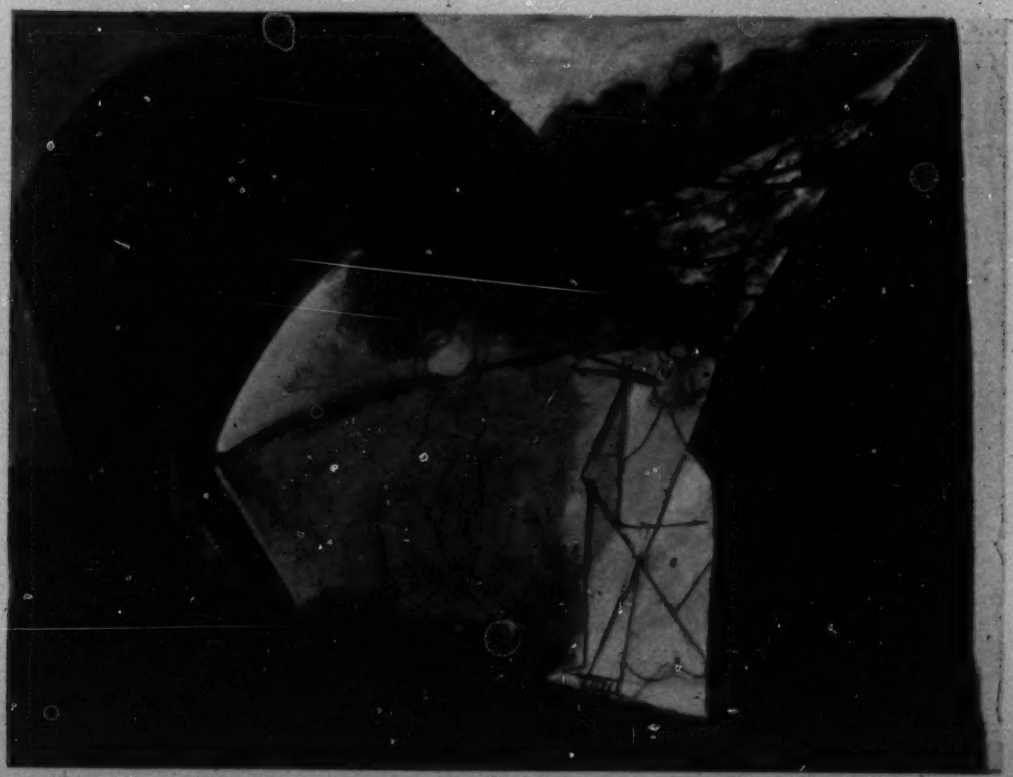


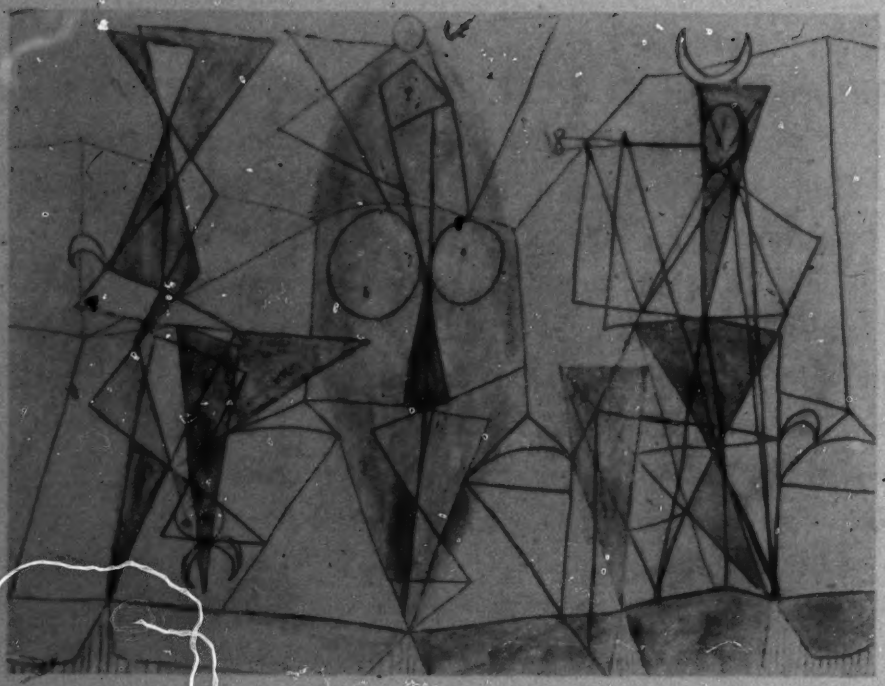
spring pouring forth her lament utters honey-voiced song amid the leaves. At that hour the clear-voiced nymphs are with him and move with nimble feet, singing by some spring of dark water, while Echo wails about the mountain-top, and the god on this side or on that of the chotrs, or at times sidling into the midst, plies it nimbly with his feet. On his back he wears a spotted lynx-pelt, and he delights in high-pitched songs in a soft meadow where crocuses and sweet-smelling hyacinths bloom at random in the grass.

They sing of the blessed gods and high Olympus and choose to tell of such an one as luck-bringing Hermes above the rest, how he is the swift messenger of all the gods, and how he came to Arcadia, the land of many springs and mother of flocks, there where his sacred place is as god of Cyllene. For there, though a god, he used to tend curly-fleeced sheep in the service of a mortal man, because there fell on him and waxed strong melting desire to wed the rich-

tressed daughter of Dryops, and there he brought about the merry marriage. And in the house she bare Hermes a dear son who from his birth was marvellous to look upon, with goat's feet and two horns—a noisy, merry-laughing child. But when the nurse saw his uncouth face and full beard, she was afraid and sprang up and fled and left the child. Then luck-bringing Hermes received him and took him in his arms: very glad in his heart was the god. And he went quickly to the abodes of the deathless gods, carrying his son wrapped in warm skins of mountain hares, and set him down beside Zeus and showed him to the rest of the gods. Then all the immortals were glad in heart and Bacchic Dionysus in especial; and they called the boy Pan because he delighted all their hearts.

Hesiod,
Homeric Hymns 700 B.C.
(Harvard University Press)





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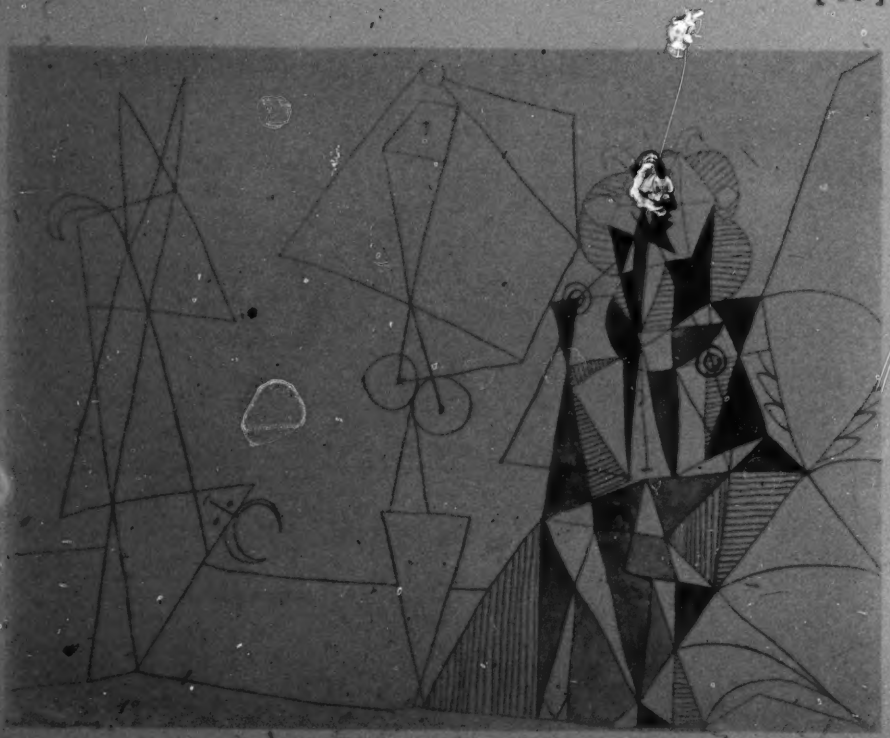

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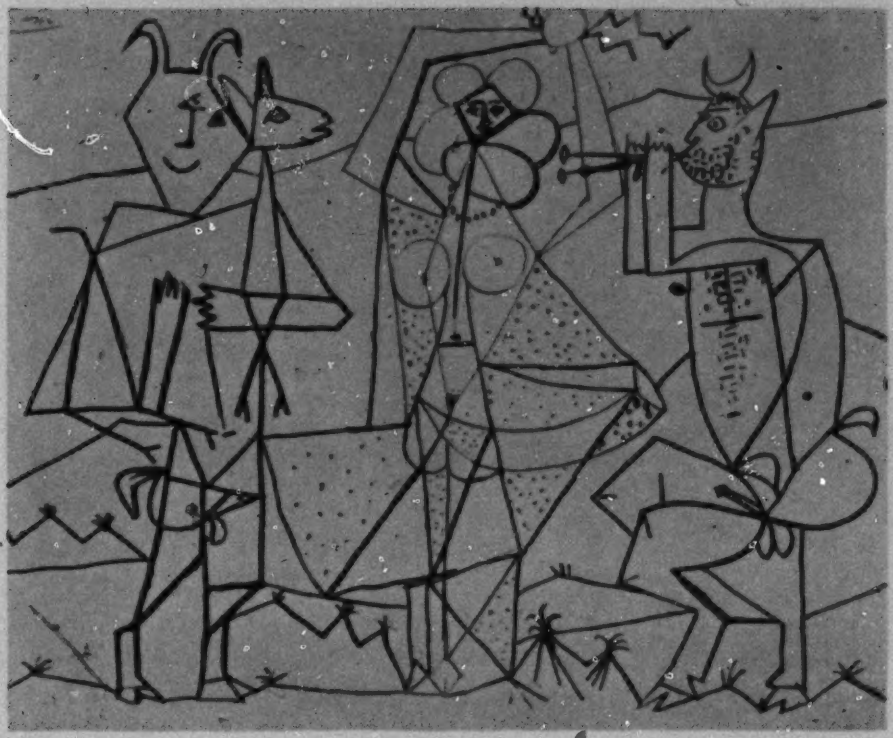

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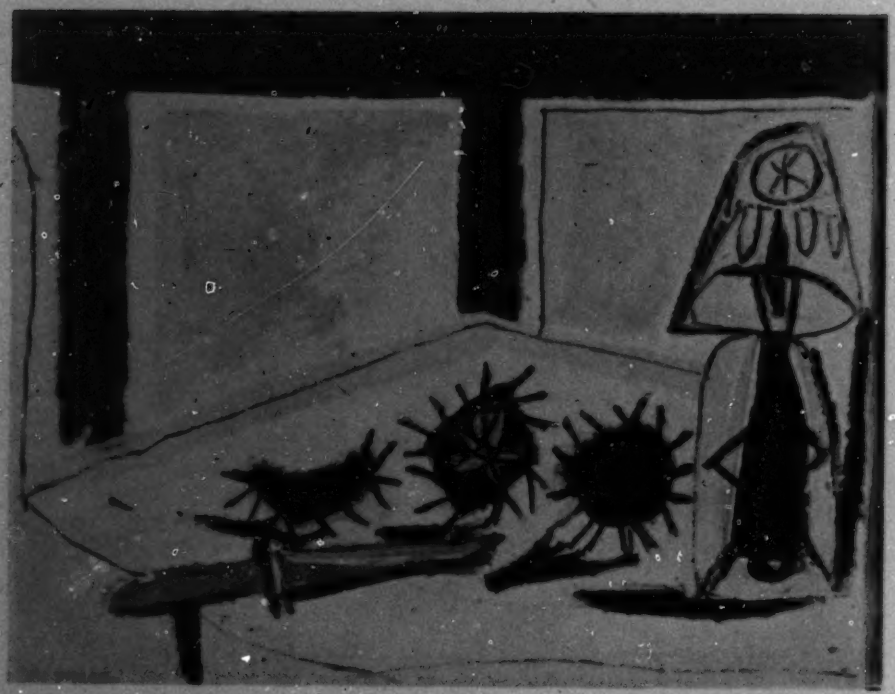

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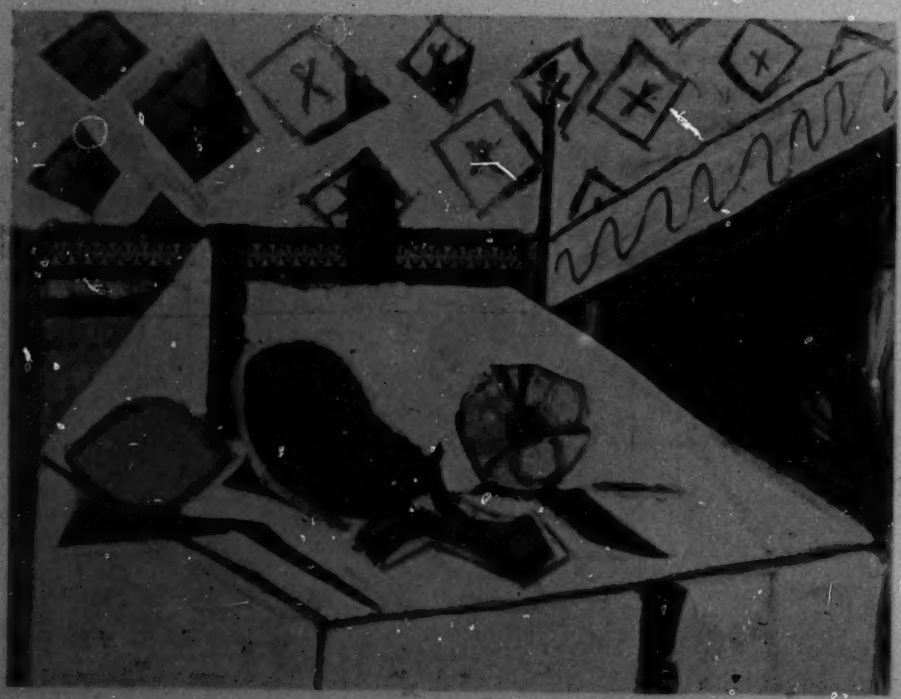

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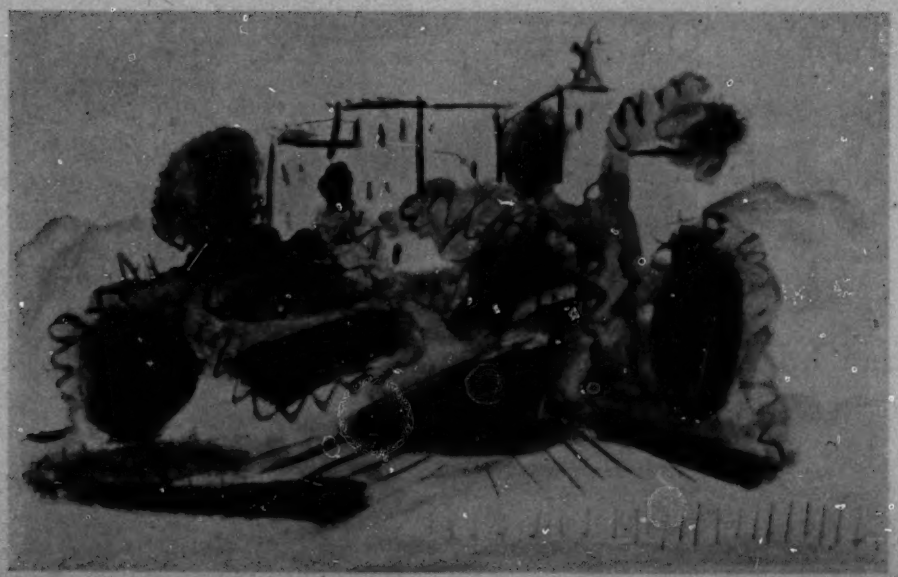

[14]

[4]

4 Coffee Pot
Oil. 1946. 26 x 20"

5 Bust of a Fawn
Oil. 1946. 26 x 20"

6 Bust of a Fawn
Oil. 1946. 26 x 20"

7 Fawn (Grey Background)
Oil. 1946. 26 x 20"

8 Still Life with Eggplant
Oil. 1946. 20 x 26"

CATALOGUE

1 Fawn in Sunlight
Oil. 1946. 26 x 20"

2 Grotto
Oil. 1946. 20 x 26"

3 Flowers and Eggplant
Oil. 1946. 20 x 26"

[13]

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9 Still Life on Tablecloth
Oil. 1946. 20 x 26"

10 Fruitbowl
Oil. 1946. 20 x 26"

11 Still Life with Eggplant
Oil. 1946. 20 x 26"

12 Sea Urchins
Oil. 1946. 20 x 26"

13 Vase
Watercolor. 1946.
25½ x 19½"

14 View of Minerbes I
Watercolor. 1946.
12½ x 19½"

15 View of Minerbes II
Watercolor. 1946.
12½ x 19½"

16 Bust of a Fawn
Watercolor. 1946.
25½ x 19½"

17 Games
Watercolor. 1946.
19½ x 25½"

18 Dance on the Beach
Watercolor. 1946.
19½ x 25½"

19 Dance
Crayon. 1946. 19½ x 25½"

20 Nymphs and Fawns
Watercolor. 1946.
19½ x 25½"

21 Dance in the Hills
Ink and wash. 1946.
19½ x 25¼"

22 Hommage to the Nymph
Ink. 1946. 19½ x 25½"

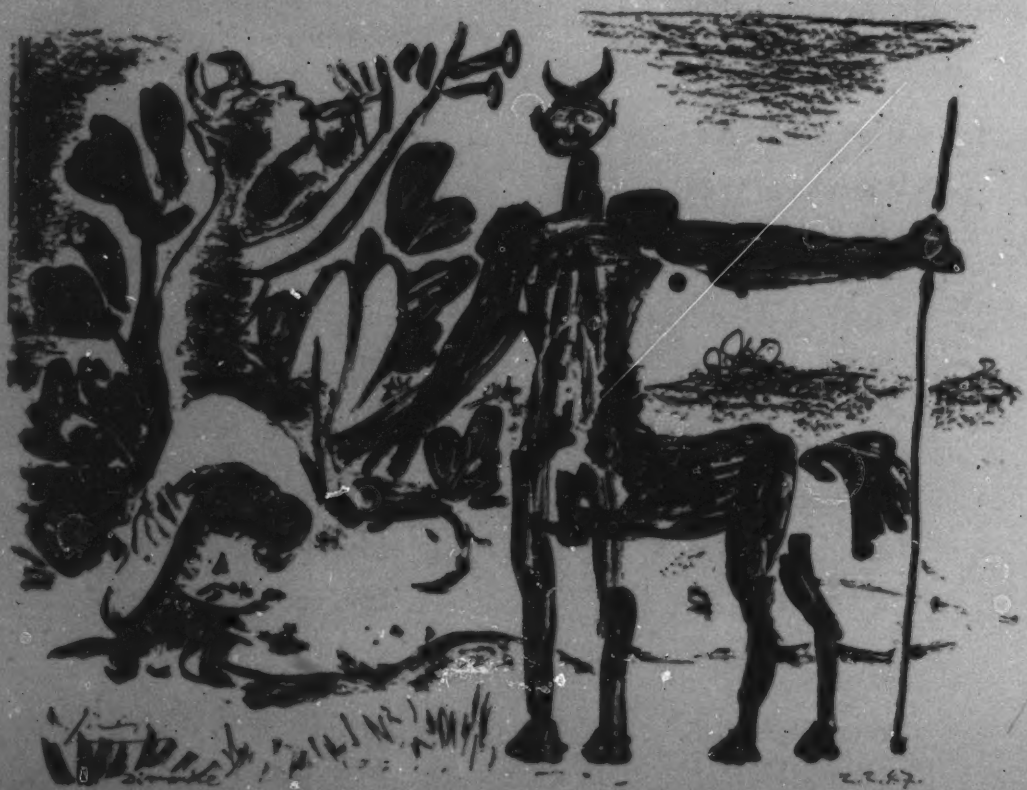
23 Games on the Beach
Ink. 1946. 19½ x 25½"

24 Head of a Fawn
Ink. 1926. 25½ x 19½"

25 Fawns and Nymphs
Ink. 1946. 19½ x 25½"

[34]

[30]



[28]

26 Games and Dances
Ink and wash. 1946.
19½ x 25½"

27 Dance of the Centaurs
Lithograph. 1946. 19 x 25¾"

28 The Nymph and the Fawn
Lithograph. 1947.
19½ x 25¾"

29 Laughing Fawn
Lithograph. 1948. 25 x 20"

30 The Fawn
Lithograph. 1948. 25½ x 20"

31 The Serious Fawn
Lithograph. 1948. 26 x 29½"

32 The Fawn with Pipes
Lithograph. 1948. 26 x 19½"

33 The Musical Fawn
Lithograph. 1948. 26 x 20¾"

34 Pan
Lithograph. 1948. 25½ x 20"

35 The Elf
Lithograph in color. 1948.
11 x 13"

BIBLIOGRAPHICAL NOTE

Recent publications containing illustrations of some of the works on exhibition:

VERVE, Vol. V, Nr. 19-20. Paris (Teriade) 1948

CAHIERS D'ART, 23e annee, 1948, I, Paris (Zervos) 1948

PABLO PICASSO, Lithographs 1945-1949, New York (Valentin) 1948

LES CERAMIQUES DE PICASSO, Geneva (Skira) 1948

LES SCULPTURES DE PICASSO par D.-H. Kahnweiler. Paris (Chene) 1949 (In preparation)

H. 6½"

[35–58]

BRONZES

1945-1947

L. 9½"

H. 7" [36]

H. 5" [37]

H. 5⅜" [38]

H. 5⅛" [40]

H. 7⅞" [42]

H. 5¾" [43]

H. 8⅜" [44]

H. 5½" [46]

H. 8½" [47]

H. 9⅛" [48]

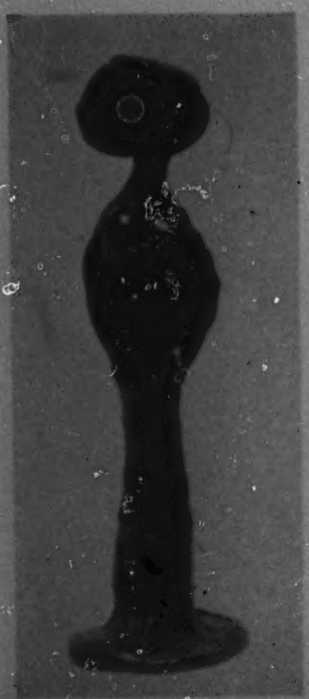
H. 10⅜" [49]

H. 7¼" [50]

H. 7⅞" [51]

H. 7⅞" [53]

H. 9½" [54]



H. 10⅜" [55]

H. 8⅞" [56]

H. 10⅛" [57]

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